

**Museums that make noise.
Looking into the future of the Schubert Club Museum**

by Viola D'Ambrosio

University of Minnesota

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

Master of Professional Studies:

Arts and Cultural Leadership

University of Minnesota-Twin Cities

Advisor: Tom Borrup, Ph.D., Director of Graduate Studies

December 2019

Table of Contents

ABSTRACT	4
INTRODUCTION	5
LITERATURE REVIEW	6
Is Technology the Secret Weapon of the Future?	6
Enhance Visitor Experiences through Participatory Practices	8
Participation through the Lens of Relevance	10
RESEARCH QUESTION	11
RESEARCH METHODOLOGY	12
Qualitative	12
Documentation Review	14
Observation	14
Problems and Limitations	14
FINDINGS	14
A CONVERSATION ABOUT MUSEUMS IN THE XXI CENTURY	14
Audience Engagement	15
Partners & Relationships	18
Encouraging Diversity & Inclusion	18
Social Media Platforms	19
Relevance in Museums	20
EXPLORING DIFFERENT MUSEUM MODELS	21
The Violin Museum in Cremona, Italy	21
The Musical Instrument Museum (MIM), Phoenix	22
THE SCHUBERT CLUB MUSEUM, SAINT PAUL, MN	23
Observation of School Group Tours at The Schubert Club Museum	24
Teacher Focus Group	30
The Schubert Club Museum Online Survey	31
SUMMARY OF FINDINGS	31
AUDIENCE ENGAGEMENT MODELS	32
Participatory Practices Improve Visitor Interaction and Engagement	32
Technology Plays a Role in Creating Excitement	32
College Student Engagement	32
Social Media Platforms	33
RELEVANCE	33

	3
Multiculturalism	33
RECOMMENDATIONS	34
1. Create a Schubert Club Student Body	34
2. Provide Training for Museum Guides	34
3. Use Technology to Create Compelling Experiences for Visitors	35
4. Reconceptualize the Keyboard Gallery	35
5. Build Community Relationships	36
6. Create Joint Events within the Arts Partnership	37
CONCLUSION	38
ADDENDUM	39
References	40
Appendix A	42
Appendix B	43
Appendix C	44

ABSTRACT

Changing demographics are reshaping the role of museums within communities across the United States and how they define relevance. Although museums are currently seeking ways to create meaningful experiences for museum-goers, the concept of relevance has rarely been defined in connection with museology. This research theorizes that to become relevant, museums may look at new contemporary articulations to match new participatory practices. Specifically, audience engagement models in music museums are investigated because those institutions have not garnished enough attention to generate a corpus of research. This study highlights the Schubert Club Museum, which is a small musical instrument museum in St. Paul, Minnesota. The goal is to showcase the potential of this museum to reinterpret its role within the community and reinvent how its exhibits are conceived. This study provides recommendations that can be adopted in other musical instrument museums.

Keywords: *musical instrument museums, audience engagement, relevance, participation, immersive exhibits, interactive technology.*

INTRODUCTION

This research represents a personal journey into the world of musical instrument museums. My interest in audience engagement models for musical instruments museum has been amplified because this research topic has not been fully investigated. Because of this, I feel the urgency to fill this gap and give music museums a voice to join the conversation in the museum world. Growing up as a classical violinist, music has always been part of my life. My background in classical music has empowered me to expand my horizon, creativity and critical thinking. Research shows that music affects many parts of people's brains, it impacts the intellectual, social, and personal development of children which continues into adulthood (Lehrman, 2008). Music is a powerful tool to inspire people from all ages and from all walks of life, and musical instrument museums have the responsibility to be more inclusive and provide a welcoming environment. I believe that these museums today could play a pivotal role in making Western European music accessible to broader audiences and change the perception that people have about classical music as an elitist amusement. In addition, musical instrument museums have opened their doors to different styles of music and instruments connecting people to diverse cultures and experiences.

The Schubert Club¹, founded in St. Paul, Minnesota in 1882, “cultivates a passion for music and fosters an engaged community of music enthusiasts through concerts, music education, museum exhibits, and student's scholarships” (“Schubert Club,” 2019). The Schubert Club Museum opened in 1972 to enhance the mission of the organization. This museum is situated in the heart of downtown St. Paul without much visibility. Since its opening, the

¹ It was originally named “The Society of Good Music” founded by a group of women and the name changed to “Schubert Club” in 1888.

museum focused on displaying its keyboard collection, and has maintained a small niche within the landscape of music museums.

This research considers different museum models. Specifically, based on an in-depth analysis from the Weisman Art Museum in Minneapolis, Minnesota, key expert interviews showcasing successful engagement models that provide recommendations for the Schubert Club Museum. Additionally, to remain relevant, The Schubert Club may consider a new narrative that can appeal to younger audiences while embracing technology and new forms of community participation. In the new digital era as contemporary artists are adapting their arts to new forms of communication, musical instrument museums are embracing new technology and forms of digital sharing to expand their audience base. Technology has grown as a key element in immersive exhibits to “attract a broader range of visitors and engage those visitors for longer periods of time” (Dancstep née Dancu, Gutwill, & Sindorf, 2015, p. 402).

LITERATURE REVIEW

According to a report of the National Endowment for the Arts, only 8.8 percent of Americans had participated in a classical music concert in the previous twelve months. This compares to 11.6 percent a decade earlier (Silber & Triplett, 2015). Moreover, from 2012 to present, those numbers are continuing to decrease. Consequently, the daily agenda of art organizations is focused on managing such trends. This includes having more diverse boards, new engagement and participatory models, and incorporating technology in their organizations.

Is Technology the Secret Weapon of the Future?

Elizabeth Lorraine credits technology as one of the best approaches to save classical music. In fact, it is a pivotal tool in targeting a specific audience, defining new and community-based repertoire, and improving social commitment (Frantz, 2015). The current challenge is to

create innovation and suspense in order to attract audiences. One aspect that is missing in musical instrument museums is a mysterious and enchanting dimension that transports visitors. On the contrary, science and contemporary art museums are reshaping the visitor experiences using technology and providing immersive participation.

Technology is part of many people's daily lives and it affects the way they choose to spend their free time. Carey Jewitt discusses the role of technology in reshaping museum visitor experiences. She asserts that the use of technology generates an interactive space in which visitors are active participants and develop new routes to the interpretation and engagement with an exhibit. This subsequently breaks down barriers between the objects and visitors, allowing them to customize their own experience (Jewitt, 2012).

Technology is shaping the way people perceive reality. In an increasing digitalized world, museums and cultural institutions are constantly adapting to new trends and exploring different routes to engage the public. Social media platforms have changed the way museums communicate with their audiences, allowing them to see behind the scenes. In her article, Rachel Gonzales explains how "social media followers can actively participate in an open dialog with a museum, a goal that was hard to accomplish prior to the advent of social media" (Gonzalez, 2017).

In addition, technology has a pivotal role in designing immersive exhibits. However, there are limited studies that compare immersive and tabletop exhibits to assess the impact of visitor learning experiences. In 2015, Dancstep et al. conducted the first study that addressed this issue (Dancstep née Dancu et al., 2015). Results of the study suggest that although immersive and tabletop exhibits both have their strengths, immersive exhibits are more effective in nurturing positive mindsets, especially when it comes to social interactions. In addition,

immersive exhibits created more of a lasting impression. In contrast, tabletops were more intellectually engaging and captured people's attention longer.

Enhance Visitor Experiences through Participatory Practices

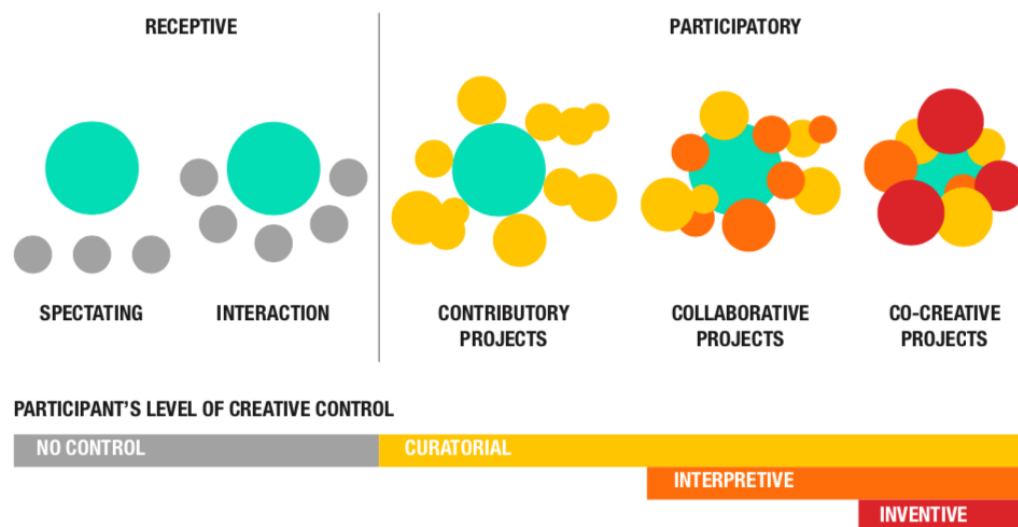
Many museums are asking how they stay relevant in the 21st century. Across the museum field, questions about visitor participation have gone from *what?* and *why?* to *how?*. *The Participatory Museum* (Simon, 2010) is an essential read for the museum community to define the changing role of museums. The author focuses on how all types of museums can engage new audiences and avoid alienating existing ones whose expectations have now changed. In addition, participatory experiences move beyond traditional exhibits to engage visitors with innovative and interactive components. Simon describes how participatory experiences create opportunities for visitors to engage more in the artistic process and the missions of museums. She asserts that there is no one correct participatory model, but rather one should be tailored according to the communities served.

In her doctoral dissertation, Sara Radice analyzes participatory approaches through the perspectives of exhibit design, emphasizing its role in shaping visitor engagement and providing sustainable models for communities (Radice, 2014). Based on Simon's categorization of participation as a result of visitor involvement in the design process, there are "three different models of public engagement: contribution, collaboration, and co-creation" (Radice, 2014, p. 104).

In contributory projects, visitors are solicited to provide limited and specified objects, actions, or ideas to an institutionally controlled process. Comment boards and story-sharing kiosks are both common platforms for contributory activities. In collaborative projects, visitors are invited to serve as active partners in the creation of institutional projects that are originated and ultimately controlled by the institution. In co-creative projects, community members work together with institutional staff members from the beginning to define the project's goals and to generate the program or exhibit based on community interests (Simon, 2010, p. 187).

Table 1. created by Sara Radice, based on Simon's participatory models showcases the level of audience engagement and involvement in both receptive and participatory models. The graphic highlights the importance of public participation and the design contextualization are connected. Radice explains how *"levels of engagement correspond to different levels of audience's creative control on contents, ranging from 'curatorial', to 'interpretive', to 'inventive', that may be transferred and applied to Simon's 'contributory', 'collaborative', and 'co-creative' models of participation"*.

Table 1. Designing participatory experiences of heritage



A crucial aspect when talking about community participation is the long-term process of organizational change that cultural institutions have to undertake in order to succeed. In 2012,

the Paul Hamlyn Foundation conducted a four-year longitudinal study in the United Kingdom addressing the impact of community engagement and participation in museums (Bienkowski, 2016). The study highlights the pitfalls and difficulties of integrating participatory practices and suggests adopting practical solutions. This study concluded that to overcome all the barriers to participation, an organization must undertake major long-term changes that includes these four key elements: 1) a deep understanding of the local community and their needs, 2) partnership and community collaboration, 3) museum space plays an active role in reflecting community voices, employment, with culturally trained staff , and 4) incorporate reflection, both internally and externally with open dialogue.

Participation through the Lens of Relevance

A survey in the United States shows a different lens to participation. The 2017 *Culture Track* (*Culture Track*, 2017) is a broader national survey in the United States that tracks changing behaviors in cultural consumers. It examines the driving forces and downsides of cultural participation to a specific range of cultural activities. The study reveals major changes in the way people perceive culture and art. Today, the general public views culture much more openly and broadly than in the past; street art, food and drink experiences are as important as traditional art institutions and this trend is changing how cultural organizations are approaching the general public. Conversely, this study showcases why culture can intimidate people leaving them an unwelcoming impression. Overall, the lack of relevance is considered to be the main barrier, causing a sense of inadequacy and not belonging. Addressing the reasons why an organization exists is crucial to move forward and be more inclusive. The study also highlights how digital sharing and social media strengthen the bond between the audience and the organization.

The importance of digital sharing is also stated in *Engage: The Future of Museums*, a year-long study conducted by the Gensler Institute Research with museum leaders in Chicago, Houston, New York, London, Los Angeles, and Costa Rica in 2014 (Savage-Yamazaki & Murrel, n.d.). The study consists of roundtable discussions to explore how innovation in audience engagement is shaping new relevant experiences for visitors. Participants agreed that museums should take risks and present content in thought-provoking ways in order to be relevant and engage diverse audiences. In this perspective, it is crucial to cultivate and foster relationships with communities. In addition, this study highlights how the traditional role of visitors in museums has shifted from passive observation to active interpretation. In specific, it is key to investigate how modes of learning are evolving to better reflect the changing surrounding.

An additional publication in 2017 also highlighted the importance of relevancy in museums. In this study, the Center for the Future of Museums (CFM's) provides an overview of contemporary sociopolitical issues and trends that CFM's believes could impact museums in the future. The intention of this publication is encapsulated in its epigraph, a quote from technology forecaster Paul Saffo: "The goal of forecasting is not to predict the future but to tell you what you need to know to take meaningful actions in the present" (Meritt, 2008, p. 2). In other words, CFM's exploration of these issues is aimed at stimulating museum professionals to develop strategic foresight "to cultivate a vision of the future we want to create, and ... to use that vision as a lever to change the world" (2008).

RESEARCH QUESTION

This research investigates musical instrument museums to identify successful models of audience engagement and provide a framework for the future of The Schubert Club Museum.

How can the Schubert Club Museum remain meaningful to new audiences while continuing to carry out its mission?

RESEARCH METHODOLOGY

Due to the scarcity of specific academic research on music instrument museums, this research makes use of existing research of comparable engagement models in the world of museums, such as university museums and art museums. The proposed research aims to make new contributions in the field of musical instrument museums. For the purposes of this research, I used a combination of questionnaires and interviews using qualitative methods. In addition, interviews with renowned experts who present slightly different perspectives.

Searching the University of Minnesota's online library and Google Scholar I located secondary sources that I organized into three distinct themes: 1) The use of technology to enhance the visitor experiences; 2) Different models of audience engagement and participatory practices; 3) Concept of relevance in connection with participation. The majority of the secondary sources are from peer reviewed, scholarly journals. With the primary source transcripts, I identified inconsistencies and gaps of the theories presented, patterns, similarities and contradictory ideas. Finally, I draw conclusions from the theoretical perspective of the relevance theory.

Qualitative

I conducted thirteen expert-interviews ² with a wide range of museum experts, curators, and musicians to provide a more in-depth discussion about different models of audience engagement. Six interviews were conducted at the Weisman Museum to understand successful

² See Appendix II for complete list of interviews conducted.

engagement models and their unique relationship with the University of Minnesota. The Weisman was chosen because it has established a close relationship with younger audiences and is known for innovative engagement models; therefore, it provides useful lessons for the Schubert Club Museum. All interviews were transcribed and analyzed for themes related to the research question³. Although a focus group would also assist in my research, time limitations and cost prevented me from conducting my own focus group. As an alternative, I accessed an existing Schubert Club transcript of a focus group of teachers that was completed in June of 2018.

Furthermore, I observed five different school-group tours at the Schubert Club Museum. Through a first-hand observation, I examined the interaction between the visitors and the galleries space during those guided tours. Except from a home-school group, the age spectrum of students varied from elementary school to college. In total, I shadowed 106 students and 14 adults. For the purpose of this research, I will identify areas in the exhibit spaces that stimulates participatory interaction and those that need improvement.

Finally, questionnaires were distributed among the Schubert Club subscribers⁴. The purpose of this short questionnaire is to determine whether there is an interest in free events at the Schubert Club Museum before or after some performances at Ordway Center to enhance the experience of audience members. The questionnaire consisted of six questions with multiple choices⁵.

³ See Appendix III for qualitative themes from interviews.

⁴ The Arts Partnership was formed in 2007 among the Saint Paul Chamber Orchestra, Ordway Center for the Performing Arts, Minnesota Opera and the Schubert Club.

⁵ See Appendix I for survey questions.

Documentation Review

I accessed and reviewed internal documents, such as the Work Plan for the Schubert Club Museum Redesign 2018-2019, Minutes Meetings from August 2018 to January 2019, and Annual reports for the years 2015- 2019.

Observation

Due to the Board Practicum course as part of the Arts and Cultural Leadership Master Program, I was required to sit on and contribute to a Board of Directors to better understand how nonprofit organizations are run. During the period of this research I served on the Schubert Club Board of Directors and I was part of the Museum Committee. This provided me an inside view of the organization and its structure. I have also used my observations from both Board meetings and the Museum Committee meetings to inform this research.

Problems and Limitations

There were several limitations and challenges I came across during the research process. First, the lack of literature regarding music museums delayed my research progression and limited my ability to fully understand issues and solutions from an academic perspective. Second, I was restricted by time, which determined the choice of more efficient methods, such as the questionnaire, instead of time-consuming focus groups or participants observation. Another weakness of the methodology was related to the fact that I am a classical musician and my proximity with the organization serving on the Board of Directors does create bias.

FINDINGS

A CONVERSATION ABOUT MUSEUMS IN THE XXI CENTURY

For the purpose of this research, I identified the Weisman Art Museum (WAM) as one of the reference models for the Schubert Club Museum because of their successful audience

engagement strategies and effective ways they engage a younger audience. A mini-case study of WAM was conducted in order to showcase how beneficial partnerships can be with universities to attract students into their programming and educational mission. WAM began in 1934 from the vision of Lotus Coffman, president of the University of Minnesota, with gallery space in the Northrop Auditorium. In its current East Bank Campus location, the 8,100 square-foot space serves a student population of more than 35,000. This unmistakable design of WAM was completed by architect Frank Gehry in 2011. In its long history, it continues to provide multi-disciplinary projects that serve not just its students, but the local community.

The museum features American Modernism, ceramics, Mimbres pottery, and more. The most notable collaboration between the museum and the students is the WAM Collective, a student group comprised of around 10 undergraduate students from different disciplines across the University of Minnesota. The goal is to create opportunities for students of all disciplines to be active participants in educational and social activities of the museum.

In this mini-case study, seven expert-interviews were conducted at WAM and six with professionals within the music and museum field across the country. Five recurring themes were identified: 1) Audience engagement; 2) Partners and relationships; 3) Diversity and inclusion; 4) Social media platforms; and 5) Relevancy.

Audience Engagement

At the heart of WAM there is a large student community. The museum is finding creative ways to engage and cultivate its student body and make them a priority for the institution. Katie Covey, Director of Student Engagement and founder of WAM Collective, identifies curriculum integration as the core way of engaging with them. There are two ways in which this curriculum integration can occur for students in the Collective. First, they can work directly with their

advisors to create a directed study with WAM taking course credits. Second, Covey works directly with other departments and co-teaches with them to include WAM curriculum into various courses. WAM curriculum can include event production, fundraising, evaluation, community engagement/partnerships and artist commissions.

According to Covey, students of the WAM Collective participate in conversations about public programs and events. Covey also teaches them about critical museology, contemporary museology, and trends in the field, both domestic and internationally. As she stated: students “have the opportunity to collaborate with museum departments, UMN student groups, and community” (Interview, December 11th, 2018). This successful student engagement model not only prepares students for real-world work opportunities, but also makes them key players in the museum’s voice and direction for events and activities.

Jamee Yung, Director of Education at WAM, explains that the connection between students and the community happens through “real world experience for students...having them be a part of or creating programming that includes the community” (Interview, December 7th, 2018). So, there is a reciprocal interaction between these two groups. With some challenges to overcome, WAM is succeeding in creating a bridge between the community and university students, providing a welcoming environment for both groups.

In contrast, Laurel Darling, senior at University of Minnesota and members of the WAM Collective highlights one of the gaps in this model. For example, once a month on Wednesday evenings, the Weisman opens its space to students to study. The hope is that students will then venture into the gallery space and explore the current exhibits. However, during the Study Nights at the museum, although students attend the events, they are not housed in the gallery space and although they are encouraged to explore it, they rarely seem interested or connected to the

gallery itself. Darling states that during those events “students are currently not engaged with the gallery space as was intended by the programming” (Interview, December 14th, 2018). One strategy is for the WAM Collective to promote exhibitions to students rather than just organizing events. They recently started to advertise all exhibitions and events directed at the student population on social media. Time will tell if this is a successful strategy. Because the WAM Collective is adaptable and incorporates different perspectives they will continue to keep this conversation fluid and open to all students. Additionally, other art organizations are creating successful engagement models that attract younger audiences as well.

The executive Producer of Special Projects, Kate Nordstrum, believes the success of Liquid Music Series is providing audiences with a sense of adventure and novelty. For Nordstrum, a classical music organization has the mission to foster the richness and depth of the classical music world, while exploring new routes. She feels her mission is “helping to celebrate that exploration and get people excited about things that they are unfamiliar with” (Interview, December 19th, 2018). This does not imply the creation of hybrid performances that invalidates genres but rather enhancing them through a combination of experiences. Pushing the boundaries and taking risks is key to bringing in new audience members as well as holding onto the traditional base.

Nordstrum does not target younger audiences, because she does not believe in separate programming for younger versus older generations. Instead, her approach is through creating an emotional experience that can appeal to different generations and cultures. This innovative series launched by the St. Paul Chamber Orchestra (the SPCO) pioneers new projects while challenging the imagination of contemporary chamber music. Similarly, Diane Mullin, senior curator at WAM, does not think students are different than adults in terms of curating content. For her it is

important to envision the museum audience as a whole, without generational distinctions (Interview, December 20th, 2018).

Partners & Relationships

To foster and sustain the museum and its programs, WAM is creating partnerships and relationships “with community organizations, different grassroots movements, artists, community members and practitioners” (Covey). It is a time-consuming but necessary process to better understand community and artist needs. Yung highlights the importance of reciprocity and perseverance in building relationships over a long period of time. Sometimes organizations are focused in reaching out to a specific audience without considering if they have something relevant to offer them. To develop successful relationships is necessary to deepen the understanding of community members and their needs. Trust, dialogue, and time are some of the key ingredients to build these relevant connections. As Yung states, “It might be two years and then something comes up for them that makes sense for [the Weisman] to be a part of” (Yung).

Encouraging Diversity & Inclusion

One of the priorities and main focuses in WAM Collective meetings is to guarantee the diversity within the student group. They have been effective in bringing awareness around racial and gender representation, as well as reaching out to students from various areas of study. However, although they accept students from different colleges, departments and backgrounds, the majority of students in the WAM Collective come from the arts. Although the Schubert Cub organization promotes valuable projects that aims to include low-income and more diverse students, the majority of schools that visit the museum and general public are non-Hispanic white population.

Social Media Platforms

WAM Collective member Laurel Darling speaks passionately about the role of social media in reaching out to students at the museum. Within the Collective she is trying to increase Instagram story posts, recognizing that “[i]t is very important figuring out where we need to be, also what story is worthy to say is a big portion of what we talk about during our weekly meetings” (Darling). Social media is also helping museums and art institutions to be more accessible by, “allowing the general public to see behind closed doors” (Gonzalez, 2017). While the Weisman Art Museum is using social media to further the mission of the organization and to establish a deeper connection with its younger audience members, the Schubert Club Museum does not have a straightforward social media strategy and it is missing an opportunity to engage with a younger audience.

Aside from more traditional museums, Minneapolis is home of *The Better World Museum*, a digitally immersive interactive space that promotes a people-centric approach through participatory exhibits. Founder Paige Dansinger was awarded with the Facebook Community Leadership Fellowship, a recognition for creating community using social media and public space. She devotes a large amount of time using social media as a way to promote her museum and establish connections within the community (Interview, November 21st, 2018).

The historical Landmark Center in Saint Paul, Minnesota, that is home of the Schubert Club and the museum serves as cultural center for music, dance, theater, exhibitions, public forums, and hosts countless special events. Judy Brooks, the Community Programs Director considers social media a way to boost people’s enthusiasm and curiosity. She believes that Facebook has been the most successful among the age bracket of 55 and younger for giving them an avenue where being easily informed about an event, inviting friends and posting pictures

afterwards. Another significant aspect is the use of social media which can foster relationships with bloggers. In fact, the Landmark Center, has become a source of information for several bloggers through their events and programming (Interview, January 1st, 2019).

Relevance in Museums

Social media is also a way to build connections across different communities and a powerful tool to tell different narratives. This is also related to the concept of relevancy in museums. For Covey “museums need to have more access points for communities to engage and to feel welcome within [the museum] space” (Covey). Consequently, we need to rethink redistribution of power within the museum framework and more community engagement and participation around decision making.

Nordstrum highlights the importance of creating emotional experiences that are relevant to people, in fact, she said, “people want to be emotionally engaged when they go to a museum or attend a performance” (Nordstrum). If we ask how classical musical organizations can provide this kind of experience to people, one key avenue is creating inspirational stories that people can relate with today. Nordstrum defined this experience as *storytelling* to connect people with something that they can resonate with or create excitement using new narratives.

Relevance is a concept that many museums and art organizations have internalized as part of their discussion. However, there is not a univocal definition of it. All the conversations I had with experts in the field highlighted the multitude of factors that contribute to define what is relevant and to whom. William Haugen, Associate Development Officer at the WAM recognizes the value of being constantly aware of the changes in the field, from education programs to curatorial practices. Observing other peers to learn from one another is his mantra for staying current to the trends (Interview, December 6th, 2018). The *La Placa Cohen Culture Track Survey*

has shown that people and the general public view culture much more openly and broadly than in the past, including in cultural activities going to the restaurants, spending time with friends in public places, etc. The results of the *Culture Track Survey* show how the concept of relevance as well as how people experience culture have shifted dramatically. The development department can play a key role in organizations, connecting the visionary program staff with the more traditional board members. It is also important to build a bridge between the traditional audience members and younger ones involving both in the redefinition of this new paradigm.

EXPLORING DIFFERENT MUSEUM MODELS

As art and music have become more accessible today, specifically museums are more attentive to the concept of cultural equity. Most important, diverse communities can engage and create their own stories using technology. When referring to a collection of musical instruments from Western European culture we imply classical music. In this scenario, it is interesting to highlight the oxymoron that exists between the two words *classic* and *interactive*. The former is commonly associated with the past and many consider it passive, while the latter represents a more contemporary lively participation. To feed curiosity and involvement for new generations, musical instrument museums need to create a bridge to connect these two realities, changing their narratives and making the experience mesmerizing.

The Violin Museum in Cremona, Italy

An example of this is with the Violin Museum in Cremona, Italy, that has launched the ambitious recording project of a Stradivari Sound Bank to digitalize the sounds of the prestigious Stradivari instruments and make them available for posterity. This project engaged the entire city of Cremona that silently participated and avoided unnecessary noise for five weeks during the recording sessions. In fact, “the streets around the auditorium are all made of cobblestone, an

auditory nightmare” so, the mayor of the city, closed the area surrounding the museum for weeks (Paradiso, 2019). This project has two important goals: 1) to record the sounds of the violins in perpetuity and 2) to make these recordings available to everyone. This project demonstrates the collective power of technology. It is exciting to think of the infinite possibility of technology and imagine what future generations could do with those sounds.

The Musical Instrument Museum (MIM), Phoenix

Another example of how technology is being utilized to promote programs and audience engagement is the Musical Instrument Museum (MIM) in Phoenix. All visitors are given immersive experiences through the highest quality audio and video technologies. Visitors see and hear the instruments as they were meant to be played through their wireless headphones and high-resolution flat screens. As visitors walk around the museum, each display is activated when they approach it and the exhibit comes to life with their proximity to the objects. According to Katie Palmer, Curator of Education at MIM, because the museum is relatively young it does not have to adhere to an antiquated practice, but rather is able to be at the forefront of museum technology (Interview, April 12th, 2018). The museum explores seven different thematic areas: Special Exhibitions, Geographic, Artists, Experience, Mechanical Music, STEM galleries, as well as a Conservation Lab.

The educational mission at MIM is targeted towards pre-K through 12th grades. Palmer highlights the magnitude of their field trip program with around 75,000 students visiting the museum each year. In addition, there is programming for volunteers and for other members of the community which allows them to experience the museum at a higher level. Palmer thinks that one of the tenets of the education program at MIM is that the museum provides multiple and triple entry points, so people can experience it differently.

Another strength emphasized by Palmer is the guest-focused approach which prioritizes the visitor experiences. Additionally, Palmer believes that creating culturally themed signature events with community partners is crucial in implementing successful marketing strategies as well as providing valuable insights in community relevancy (Palmer).

Lastly, MIM is the only global Musical Instrument Museum in the world that focuses on five major global regions: Africa and the Middle East, Asia and Oceania, Europe, Latin America, and United States/Canada. This reflects a trend in the museum audience composition, which requires having a diverse local and international audience.

THE SCHUBERT CLUB MUSEUM, SAINT PAUL, MN

The Schubert Club is the oldest music organization in the Twin Cities, founded in 1882 and it has three important components: 1) concerts, 2) music education that provides scholarship and programming and 3) Schubert Club museum of musical instruments. The museum was opened 40 years ago and at its core is a keyboard collection consisting of harpsicords, fortepianos, grand pianos from the late 16th to early 20th centuries that illustrate the evolution of keyboards over four centuries. Some of them are playable copies, others are originals or too fragile to be played. Furthermore, the museum is home of The Gilman Ordway Manuscript Collection, a collection of over 100 letters by many famous musicians and composers. The manuscripts cover a period of time from the 18th century to 20th century and space geographically from Moscow to California passing from Europe. The museum also features a collection of gamelan instruments, a traditional instrumental ensemble of Java and Bali (Indonesia) consisting predominantly of percussive instruments from 1,000 years ago and an exhibit with instruments from Scandinavia.

Steve Misener, a consultant for the Schubert Club Museum, believes that the future of this organization is to be more inclusive. He is an enthusiastic piano tuner and technician who may be considered the owner of the single largest personal collection of vintage keyboards in the country. He shared his insights about the inclusivity and accessibility of musical instrument museums by stating that music can connect people around the world across generations, backgrounds, and racial divides. Considering the ubiquity of music across many cultures, traditional musical instrument museums need to start a conversation that is inclusive and not focused entirely on Western European culture.

Misener believes that through music, we can easily connect with younger and more diverse audience members, however, museums must first find a way to listen. He argues,

“Knowing that music is a mechanism that connects all of the world's people together. In all likelihood better than language, it seems counterproductive for us to speak only on Western music as our language when we could be in a position of listening. Should this be a psychological problem for us that we need to be grabbing the microphone instead of listening? Does our ineptness to create the mechanism for listening, stifle diversity?”
(Interview, March 7th, 2019)

Another underestimated aspect is how the message has been delivered to people who are not familiar with the classical music genre. Charisma, preparation and empathy can really make the difference in building cultural bridges.

Observation of School Group Tours at The Schubert Club Museum

The direct observation of five school-group tours allowed me to develop a more extensive interpretation of the level of engagement among students and their interaction within the Schubert Club museum collection. A total of 106 students with 14 chaperones participated in a 50-minute guided tour and 10 minutes of free exploration. Students were from kindergarten through college and both teachers and students lacked in racial diversity.

Four common themes emerged in all groups which include: 1) Positive patterns; 2) Negative patterns; 3) Spatial interface; and 4) Tour guides. Overall, students were most engaged when watching the *Tornado* sculpture, listening to the phonographs and music boxes, and individually playing the musical instruments.

Positive Patterns

First, the big musical instruments sculpture at the entrance called *Tornado* is visually appealing and able to capture the attention of visitors. More than 400 hundred instruments from different areas of the world form a big vertical sculpture situated in the middle of the room. Students seemed immediately enthralled by all the different and exotic musical instruments. This multiculturalism played a huge role in engaging students and connecting them with different cultures. In addition, they loved being surprised with anecdotes and curiosities about those instruments. Lastly, the shape of the sculpture and its contemporary vibe prompted teenagers to take pictures of it. This object received the most attention in the gallery showcasing how powerful a creative sculpture can transform a space for students. Moreover, this gallery features playable keyboards, such as a harpsicord, three grand pianos, one organ, and some less common instruments like the celesta, a melodeon from the American Civil War era, and a child-size organ. Students seemed amazed by the opportunity to try those instruments.

Another positive feature is related with the surprise factor; students appeared amazed by the unexpected and all of them were stunned by the phonographs and music box collection. Almost all of them had never seen a phonograph, especially younger students. They did not expect to hear a sound coming out of a piece of furniture. The phonographs collection represented for them a mysterious journey into the unknown, and for their chaperons it was something they could relate with and it brought back joyful memories.

The last two galleries include respectively a collection of Gamelan and musical instruments from the Scandinavian region. Both spaces are conceived as make-music-spaces where visitors have a deeper interaction by playing those instruments. From my observation, most students seemed fascinated by the unusual sounds and shapes of those instruments and excited for the opportunity to try them. In the Gamelan gallery, another common trend was the demonstration of the sound of the giant gong followed by the euphoric reaction of all groups. The sound was very loud, profound, and exotic. The unexpected played an important part in stimulating the imagination and curiosity of the students.

Negative Patterns

The second gallery, “*The Keyboard Evolution*” showcases the majority of the museum’s keyboard collection. This gallery hosts original keyboards as well as copies that are considered too fragile to be played. Although visitors are not allowed to interact directly with those keyboards, there is a technology table with musical excerpts played by each keyboard. Visitors can select a button and compare and contrast the different sounds. The interactive table is supposed to showcase the different sounds of each keyboard, however, the correlation between the recorded sound and the physical keyboard in the gallery is not immediate due to the dislocation of the musical instruments.

Three out of the five school groups did not have any interaction with the keyboard table depending on the approach of the tour guide. In contrast, even when there was an interaction between the technology table and students, the result was chaotic, and the guide’s explanation was not heard due to the music excerpts. This affected the way students related with *The Interactive Keyboard Table* during their exploration time of the museum: the majority of

students ignored it altogether. From my observation, the museum's main collection failed to connect with those students and spark curiosity and inspiration.

Another use of technology is in the Manuscript Collection gallery, where original letters are preserved in glass-cases and digitalized versions of them are displayed on a screen that uses an interactive table. This space was also under-utilized during the student exploration time because they had a difficult time connecting with the manuscripts due to the high specificity and without any background or story to create interest or relevance.

To sum up, the technology used throughout the exhibits consist of two interactive tables, two screens, and an iPad. Overall, those did not appear to serve the purpose of enhancing the visitor experience. On the contrary, some of them are completely unnecessary. For example, the medium-sized screen in the Gamelan Collection room is supposed to showcase the instruments in the room, sharing Indonesian musical ensembles playing local music and their traditional costumes. Unfortunately, the screen is covered by the massive Gong and it did not stimulate student or adult imagination. Likewise, the iPad in the Scandinavian Collection gallery did not offer an immediate access to students and was turned off half of the time.

Spatial Interface

The way instruments are placed within the gallery space does not encourage full-group participation. In fact, some of the keyboards are situated against the wall or in close proximity to other instruments. During group tours, the museum guide explained and demonstrated the mechanics of some of the keyboards. Instinctively, all students surrounded the instrument to have visual access to the guide's demonstration. The limited space prevented some of the students to be fully engaged. In specific, those who could not see, were the least engaged

because they could not follow along with the guide's practical demonstration. This translated in a gradual lack of interest.

Another practical example is with the Edison phonograph, which is placed on a pedestal. Children are unable to see the top of the phonograph due to its height and during the guide's explanation they were unable to see the mechanics of the instrument. This was a missed opportunity to connect the instrument with the theoretical explanation which contributes to an increased distance.

Museum Guides

The enthusiasm and preparation of the museum guides are crucial to determine the level of engagement and participation of students. The charisma and excitement of the guides contribute to the success in visitors experience as well as their impression about the organization. From my observations, students were most engaged when the guides gave them the tools to develop critical thinking and then asked them questions regarding the instruments in the exhibits. I analyzed the approaches used by guides within six gallery spaces below⁶.

- **First Gallery with the Tornado Sculpture**

The first gallery is where the museum guides set the tone of the tour and students develop their first impression of the space and learn the expectations for the tour. In this room, the first interaction between students and the gallery space starts with the Tornado sculpture. Although the majority of students' initial reaction appeared strongly positive, to continue to keep them engaged depended on the guide telling adventurous stories that included other cultures and areas of the world. Another efficient way to nurture students curiosity was to perform brief excerpts from contemporary songs unanimously known, like Star Wars, on different keyboards in order to

⁶ Please note that not all gallery spaces were observed while analyzing tour guides.

showcase the change in sounds. It was a creative way to bridge a connection between the past and the present.

From my observations, the best formula for student engagement included a theoretical description of the object followed by a practical demonstration of the instrument. Additionally, the most successful approach is when the guides asked students to perform the demonstration on the instrument. The more active participation the guide required from the students, the higher the engagement. In contrast, when the tour guide set restrictions, such as prohibiting students to play the instruments until the end of the tour, it created a distance and a sense of unnecessary formality.

- **Keyboard Evolution Gallery**

This gallery was successful when the guide was able to tie student curricula to the instrument. One specific example was from a group of undergraduate college students from a musical acoustic course at St. Thomas University. The guide made a connection for the students between physics, acoustics, and music. Students showed enthusiasm because it was a topic that they were studying and could relate to. In contrast, younger students who did not have any previous knowledge or background were not as engaged because they lacked bridges that connected the instruments to their daily lives.

- **Gilman Ordway Manuscripts Gallery**

In this gallery space, school groups had very little time interacting with the manuscripts. As a result, it was not compelling enough for them and lacked accessible stories for young students. Just naming the composers along with the Manuscript interactive table was not enough to deepen the connection and make it relatable and exciting for young students.

- **Gamelan Music Gallery**

The Gamelan collection offers a wide variety of musical instruments from Indonesia. This is an example of the double identities of the Schubert Club: one more traditional focused on the keyboard collection of Western European culture and the other one more multicultural. However, these two identities have not been developed equally. The multicultural identity has not been clearly defined within the museum and it is struggling to find its own voice. Because this collection is relatively new, the guides have not developed the expertise necessary to engage and inform visitors about the instruments as they do with the keyboard collection.

Teacher Focus Group

In June 2018, the Schubert Club Museum conducted a focus group with six elementary and junior high school music teachers from Minneapolis and St. Paul Public schools, an arts education consultant, and a community artist and former Minneapolis public school arts coordinator. From the museum there were two coordinators for a total of ten people. The group started with a guided tour which lasted seventy minutes followed by open questions and discussion.

When the museum coordinators asked the participants to indicate what would motivate them to bring students in the museum, the most frequent answer was the necessity to create content in the museum that ties to students curricula. The stories told within the gallery space are disconnected with what students learn in school. For example, teachers suggested to explore physics of sounds and acoustic engineering as possible connections. They also suggested to cultivate a collaboration between schools and the museum through student projects that involve some of the topics showcased in the museum. The goal is to foster continuity and create a more impactful and lasting experience.

In addition, a possibility to make the experience more relevant would be to display instruments and stories from around the world, creating a link with the present. In fact, another important issue raised by the teachers was the lack of diversity in teachers and students going to the museum on school tours. Due to the multiculturalism of the Saint Paul Metro Area, teachers recognize the urgency to expose different ethnicities to the museum and its narrative. However, it should be noted that the cost of transportation and field trips is high, especially for high-poverty schools. Lastly, in order to enrich student experiences, it was suggested to connect the guided tour with existing performances at the Ordway Center for the Performing Arts which is in close proximity to the museum to experience a live concert after learning about the musical instruments.

The Schubert Club Museum Online Survey

In February 2019, an online survey was completed by the Schubert Club subscribers to determine their involvement within the museum and investigate their interest in joint events with Ordway. However, due to the low response rate of 3 percent, the results may not be representative and skewed. Surprisingly, the first two questions highlight the disconnect between the museum and its members. The results showed that of 359 respondents, 14% haven't heard about this museum, and considering the ones who did, 33% of those never visited the museum.

SUMMARY OF FINDINGS

Findings presented above combined thirteen expert-interviews with a wide range of museum experts, curators, and musicians; an online survey sent out to the Schubert Club subscribers, a direct observation of five school-group tours at the Schubert Club Museum; a teacher focus group conducted by the Schubert Club Museum; museum internal reports; and

secondary sources. I grouped all findings in two macro categories: 1) Audience engagement models, and 2) Relevance.

AUDIENCE ENGAGEMENT MODELS

Participatory Practices Improve Visitor Interaction and Engagement

An increasing number of museums and galleries worldwide have developed working practices defined as *participatory*. Although there is no a univocal definition to explain the word *participatory*, it can be referred as a mutual interaction between audience members and museums with the purpose to strengthen the relationships between the two. In her research paper, Simon (2010) refers to participatory practices as one of many possible design strategies that an institution can use to create personalized, relevant, and social experiences for visitors.

Technology Plays a Role in Creating Excitement

To better understand the use of technology in museums, it is important to consider the impact that it has had on people's everyday lives, including culture. Integrative technology may provide all audiences with multi-layers access to the content. It also makes the experience more shareable creating a sense of collectivity.

College Student Engagement

Students are not just ambassadors for organizations but can become future donors and members. For the future of the Schubert Club Museum, it is essential to cultivate and reach out to this demographic through specific programs and internships. In specific, classical music institutions have an aging membership, and these young students are the missing link for future sustainability.

Social Media Platforms

Robust social media presence is crucial to boost new audiences while cultivating the traditional base. It is a way to nurture community relationships to attract younger generations. For example, regardless of age and background, at least 75 percent of the population uses Facebook four times per month. Therefore, social media should be part of any marketing strategy.

RELEVANCE

As suggested by Trendswatch 2017 publication, museum roles should provide critical ways to examine history and culture in order to spark creativity and critical thinking. The Schubert Club has an opportunity to connect with people beyond their background, cultural identities, heritage, etc. and use its legacy to inspire a modern vision for the future (“Trendswatch2017,” 2019).

Multiculturalism

In the currently changing cultural landscape, museums “are increasingly called upon to increase their accessibility to culturally diverse communities and audiences” (Ang, 2005, p. 2). They are asked to action to reflect and promote long-term process of organizational changes to include different voices in the conversation and create new narratives that are more inclusive. Many museums across the country have already begun this process by listening to different voices and starting a conversation with those that are traditionally considered outsiders.

RECOMMENDATIONS

1. Create a Schubert Club Student Body

The Schubert Club Museum has established a relationship with students, K-12 grades encouraging field trips. However, there seems to be a lack of interaction with college students. If the primary audience is essentially students, it is vital to develop a model of engagement that comprises of long-term educational components combined with real world experience. Taking inspiration from the WAM Collective, my suggestion is to create a student body involving college students to develop a direct pipeline with local universities and colleges to be directly involved in the museum and its events. Consequently, this group of students would function as ambassadors for the museum, actively promoting it through social media and bringing an innovative and fresh perspective.

2. Provide Training for Museum Guides

To remain relevant in a dynamically changing world, where new audiences are emerging and visitors increasingly feel the need for personal connection, the museum – along with the museum guides – must keep learning (Schep, 2017, p. 5).

Unfortunately, at the Schubert Club Museum there is not a uniform training for museum guides that consider the diverse experience and expectation of visitors. It also depends on resources, type, and standards of the museum practices. Today, the challenge consists of engaging visitors in multiple ways that are meaningful to different types of learning. As the traditional interaction between guide and visitor has demonstrated its vulnerability, this is also true for newer practices.

Without any standard guidebook, the Schubert Club Museum has the opportunity to create its own training manual centered on their collection and geared toward visitors. For a small museum with limited resources my recommendation would be to develop a training

manual for guides through an internship tailored for museum studies graduate students who are interested in researching and defining new approaches and strategies. In this perspective, the first step may be the formalization of the needed competencies for museum guides to connect with visitors. I also suggest initiating a collaboration with the University of Minnesota, involving professors and students from the Museum Studies field.

3. Use Technology to Create Compelling Experiences for Visitors

The Schubert Club Museum may begin to ask some questions in how participatory practices and technology can be used to further its mission. A tangible example of innovation combined with everyday technology is the use of 360 video camera or a go-pro camera in combination with 4 channel audios to record excerpts from a string quartet or other small ensembles. The goal is to create an immersive experience projecting the recorded video on the walls of a small gallery. Visitors would also be able to follow the musical theme looking on the wall which will be lighted up based on who is play it.

The intention is to utilize technology to shorten the distance between musicians and audience members giving them an inside perspective. While musical instruments showcased in the museum are the vehicle to connect people with music and composers from the past, I believe that to make the experience more relevant people need to feel emotionally connected.

Technology is one of the means that can be used to increase visitor participation and enthusiasm.

4. Reconceptualize the Keyboard Gallery

The keyboard collection represents the cornerstone of the museum. To connect visitors with those instruments and create meaningful experiences despite their age and music appreciation, I believe, it is important to create multiple layers of content within the gallery.

According to their background and interests, visitors should have the choice to deepen the experience or explore the exhibit on a more superficial level.

This is not just a keyboard collection to display, but rather an opportunity for the museum to take visitors on a journey to discover different countries, eras, and exploring the culture of that time by showcasing the keyboards. This would give a deeper understanding of how those musical instruments came to be and why they evolved overtime. For example, through short videos showcasing the historical environment of those instruments and their functions. I would recommend projecting the chosen keyboard inside a European court from the same time period, giving the illusion of stepping back into time to contextualize the instrument.

Additionally, short video recordings could be made by renowned visiting pianists presented by the Schubert Club. This may also be an opportunity to involve guest harpsicords and pianists from the SPCO or the Chopin Society. The artists would be asked to play a short excerpt on one or more keyboards with a brief explanation of the piece and the instrument. It creates a bridge with the present and it brings the instruments to life.

5. Build Community Relationships

From my analysis it is critical for the Schubert Club Museum to define the spectrum of community that the organization wants to serve. In order to be successful, it is important to understand their needs and interests to develop content that is more relatable. For example, one of the main intended audience is K-12 students and the first step would be to develop additional curricula that aligns with the Minnesota Common Core Academic Standards. My recommendation would be to identify teachers from different grade levels that are passionate about the museum and want to help inspire and engage the next generation of students. Then the goal would be to work collaboratively to create curricula.

Furthermore, the museum should engage in conversation with more diverse communities, such as the Hmong and Somali community in Saint Paul. A successful example is the Musical Instrument Museum (MIM) in Phoenix, Arizona, which focuses on the creation and use of musical instruments as cultural objects. The museum emphasizes that musical instruments can link diverse groups of people through the practices of craft and performance as well as the maintenance of audience as community. Finally, what is needed is a more robust network of volunteers and community members who will promote events specifically geared towards the museum.

6. Create Joint Events within the Arts Partnership

The Schubert Club is a co-founder and active member of the Arts Partnership, founded in 2006 and which includes: the Ordway Center for the Performing Arts, the Minnesota Opera, the Saint Paul Chamber Orchestra (SPCO), and the Schubert Club. At the heart of this partnership is the utilization of the same venue space (Ordway) in a full collaborative spirit, building a stronger and more stable future for the four organizations. Together they have developed joint initiatives, promoting a common strategy about diversity and inclusion. The Schubert Club Museum is located in proximity to the Ordway Center and could offer joint events in collaboration with on-going performances from the other organizations. For example, the museum could offer distinctive events to enhance the Sunday performances at Ordway. This would be an effective way to bring new visitors while utilizing multiple marketing channels. This would be also beneficial to the other organizations as they would be able to provide their audience with additional experiences.

CONCLUSION

While conducting this research project I came across a significant gap in the literature review due to a lack of specific research about music and musical instruments museums.

Because there are a limited number of musical instruments museums in the United States, it is urgent to investigate models of audience engagement and long-term organizational strategies that ensure their success. However, because each museum is different, it is crucial to take into account its unique collection, the communities it serves, and its internal organizational culture, with a special attention to multiculturalism.

The United States of the 21st Century is multicultural and multiethnic; thus, many arts organizations are trying to have a conversation to engage diverse communities. Musical instruments museums in specific, have been developing different narratives through their musical instruments collection, including multiple perspectives and views. The Schubert Club Museum is rethinking its approach to better develop a more inclusive space. In fact, establishing relationships with diverse community members is at the core of a dynamic and innovative museum space.

In conclusion, exhibitions are powerful tools to convey information and ideas. At the same time, they have the ability to shape the viewer's experience through the visualization of content. "Every time a museum displays an object, it brands itself. Nothing so perfectly identifies a museum as its exhibits, and it is with these that the branding process begins" (Wallace, 2006, pp. 9–16). Through its gallery space the Schubert Club Museum has the unique opportunity not only to foster and create the next generation of music lovers, but to enrich the experience of the current concert goers. The organization may use these two platforms (the museum and concert series) in conjunction to build excitement and curiosity. The museum is not only an educational

tool, but it may serve as branding channel to further the vision and mission of the Schubert Club. Finally, the Schubert Club Museum is the only music museum in Minnesota, and it has the potential to expand its visitor base and become a landmark in the state.

ADDENDUM

During the course of conducting this research, the Schubert Club has approved a plan in September 2019 to redesign the museum gallery space with the intention to enhance its collection while inspiring and engaging visitors. This includes a new interpretive approach to the collection and a more modern and colorful design that will create different experiences for the varied range of visitors. As stated in the redesign plan, the new gallery space “[will pay] homage to the past while providing a platform to the future” (RFP Response for Schubert Club Museum Redesign, 2019). Finally, it is significant that the museum is discussing a name change and one of the options on the table is *Schubert Club Museum of Music*, as representative of a more comprehensive vision that has at its core music in its entirety. The museum will be closed for three months starting May 1st of 2020 and will reopen in late summer.

References

- Ang, I. (2005). The predicament of diversity: Multiculturalism in practice at the art museum. *Institute for Culture & Society Pre-Print Journal Articles* –, 5(3), 305–320.
<https://doi.org/10.1177/1468796805054957>
- Bienkowski, P. (2016). *No longer us and them. How to change into a participatory museum and gallery*. London. Retrieved from https://www.phf.org.uk/wp-content/uploads/2016/07/Our-Museum-Report_April-2016-double-page.pdf
- Culture Track. (2017). Retrieved from <http://culturetrack.com/research/reports/>
- Dancstep née Dancu, T., Gutwill, J. P., & Sindorf, L. (2015). Comparing the Visitor Experience at Immersive and Tabletop Exhibits. *Curator*, 58(4), 401–422.
<https://doi.org/10.1111/cura.12137>
- Frantz, E. L. (2015). *Is Technology the Way Forward for Classical Music? Exploring Audience Engagement in the Digital Era*. The Ohio State University.
- Gonzalez, R. (2017). Keep the Conversatio Going: How Museums Use Social Media to Engage the Public. *The Museum Scholar*, 1.
- Jewitt, C. (2012). Digital technologies in museums: New routes to engagement and participation. *Designs for Learning*, 5(1–2).
- Lehrman, P. D. . M. (2008). Insider Audio : You Light Up My Brain, 32(Jun), 22–25.
- Meritt, E. (2008). Museum and Society 2034: Trends and Potential Futures. *Center for the Furure of Museums*, 1.0(December), 1–20. Retrieved from
<http://www.futureofmuseums.org/reading/publications/2008.cfm>
- Paradiso, M. (2019). To Save the Sound of a Stradivarius, a Whole City Must Keep Quiet. *The New York Times*. Retrieved from
<https://www.nytimes.com/2019/01/17/arts/music/stradivarius-sound-bank-recording-cremona.html>
- Radice, S. (2014). *Designing for Participation within cultural heritage*. Politecnico di Milano.
- RFP Response for Schubert Club Museum Redesign*. (2019). Minneapolis.
- Savage-Yamazaki, B., & Murrel, N. (n.d.). *Engage : the Future Engage : the Future. ENGAGE: THE FUTURE OF MUSEUMS*. Retrieved from
https://www.gensler.com/uploads/document/395/file/gensler_museum-research-interim-report.pdf

Schep, M. (2017). *Guidance for guiding*. University of Amsterdam.

Schubert Club. (2019). Retrieved January 21, 2019, from <https://schubert.org/>

Silber, B., & Triplett, T. (2015). *A Decade of Arts Engagement: Findings From the Survey of Public Participation in the Arts, 2002–2012 (NEA Research Report No. 58)*. Retrieved from <https://www.arts.gov/publications/decade-arts-engagement-findings-survey-public-participation-arts-2002-2012>

Simon, N. (2010). *The participatory museum*. Santa Cruz, Calif. : Museum 2.0 Date.

Trendswatch2017. (2019). Retrieved from <http://labs.aam-us.org/trendswatch2017/>

Appendix A
The Schubert Club Museum Survey
(for the SPCO, MN Opera and Ordway's subscribers)

Introduction: Schubert Club is considering the possibility of offering free events in the Schubert Club Museum in Landmark Center before or after some performances at Ordway Center to enhance an audience member's experience. We ask you to participate in this brief survey to help us determine whether there is an interest in this kind of visit to our Museum.

- 1) Have you heard about the Schubert Club Museum at Landmark Center?
 - ☐ Yes
 - ☐ No
- 2) If yes, have you visited it?
 - ☐ Yes
 - ☐ No
- 3) Would you be interested in attending an add-on free music/arts events before or after a performance at the Ordway hosted at the Schubert Club Museum?
 - ☐ Yes
 - ☐ No
 - ☐ Maybe (Please explain more)
- 4) If yes, when would you prefer to attend those kinds of events?
 - ☐ Before the performance
 - ☐ After the performance
 - ☐ Neither of those (Please explain more)
- 5) What is important to you in attending a free event hosted by the Schubert Club Museum?
 - ☐ To enhance the evening's experience by learning more about the program or themes of the performance I'm attending at Ordway Center
 - ☐ I like being surprised. It could be something unrelated to the Ordway performance
 - ☐ Neither of those (Please explain more)
- 6) Is it important to have wine and snacks for these events?
 - ☐ A glass of wine always makes things better
 - ☐ It's not important to me
 - ☐ Neither of those (Please explain more)

Appendix B
List of Interviews conducted

1. Jamee Yung, Director of Education, Weisman Art Museum.
2. Katie Covey, Director of Student Engagement, Weisman Art Museum.
3. Diane Mullin, Senior Curator, Weisman Art Museum.
4. Patti Philips, Development Director, Weisman Art Museum.
5. Will Haugen, Associate Development Officer, Weisman Art Museum.
6. Lauren Darling, WAM Collective, Weisman Art Museum.
7. Lyndel King, Director & Chief Curator, Weisman Art Museum.
8. Paige Dansinger, Founding Director of Better World Museum.
9. Kate Nordstrum, Executive Producer of Special Projects, Saint Paul Chamber Orchestra, Curator and Founder of SPCO Liquid Music Series.
10. Katherine Palmer, Curator of Education, Musical Instrument Museum in Phoenix, Arizona.
11. Mark E. Pfeifer, Director of Programs and Development, Hmong Cultural Center, Saint Paul
12. Judy Brooks, Community Programs Director, Landmark Center, Saint Paul.
13. Steve Maisener, keyboards consultant and keyboards tuner, Schubert Club Museum, Saint Paul, MN.

Appendix C

Qualitative Themes from Interviews

AUDIENCE ENGAGEMENT

- Student engagement
 - Curriculum integration regardless of field of study
 - Creation of WAM Collective for students to be directly involved in event planning that represents a diverse background of fields and student grades
 - Interaction and engagement between community and university students
 - Created a friendly environment for students to hang out, study, and socialize

PARTNERS & RELATIONSHIPS

- Fundamental to Weisman to sustain the museum and programs
- Requires a lot of work to maintain & cultivate these relationships
- Crucial to better understand community and artists needs
- Time-consuming

ENCOURAGING DIVERSITY & INCLUSION

- Paid internship for students of all backgrounds, regardless of socio-economic status
- Intentional recruitment of students outside typical art departments

SOCIAL MEDIA PLATFORMS

- Crucial to engage younger audience and directly linked to programming attendance
- Pivotal for posting upcoming events
- Difficult finding the narrative or story to focus on

RELEVANCE OF MUSEUMS

- More participatory strategies to tell different narratives that come directly from communities
- Redistribution of power
- Building and maintaining relationships with communities
- Engaging people emotionally through stories they can relate with